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VOL. 46—No. 14.

SATURDAY, APRIL 4, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

PROSPECTIVE ARRANGEMENTS.

First Appearance of Signor Mario.—Debut of Mdlle. Vanzini.
Debut of Mdlle. Mayer.

THIS EVENING (SATURDAY), April 4th, will be performed (for the first time these two years), Verdi's Opera,
"RIGOLETTO."

Extra Night.

MONDAY NEXT, April 6th, Verdi's last opera, "DON CARLOS." Principal characters by Mdlle. Fricci, Madame Sherrington; Signor Naudin, M. Petit, Signor Capponi, and Signor Graziani.

On TUESDAY NEXT, April 7th (for the second time these two years), Verdi's opera, "RIGOLETTO."

Extra Night.

On THURSDAY NEXT, April 9th (for the first time these four years), Bellini's opera, "I PURITANI." Elvira, Madame Fioretta (her first appearance these three years).

On SATURDAY, April 11th (for the first time this season), Verdi's opera, "UN BALLO IN MASCHERA." Principal characters by Signor Mario, Signor Graziani; Mdlle. Fricci, Mdlle. Mayer, and Mdlle. Vanzini.

HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

First Appearance of Mdlle. Clara Louise Kellogg.

THIS EVENING (SATURDAY), April 4th, Verdi's Opera,

"LA TRAVIATA."

Violetta, Mdlle. Kellogg.

NEXT WEEK.

Titians, Trebelli-Bettini, Fraschini, Foli, Santley.

TUESDAY NEXT, April 7th, Verdi's opera, "IL TROVATORE." Manrico, Signor Fraschini; Il Conde di Luna, Mr. Santley; Ferrando, Signor Foli; Ruiz, Signor Agresti; Un Zingaro, Signor Casaboni; Azucena, Madame Trebelli-Bettini; Iez, Mdlle. Hersee; and Leonora, Mdlle. Titieni.

Second Appearance of Mdlle. Clara Louise Kellogg.

THURSDAY NEXT, April 9th (Subscription Night, in lieu of Tuesday, July 28th), Donizetti's opera, "LINDA DI CHAMOUNI." Carlo, Signor Bettini; Antonio, Mr. Santley; L'Intendente, Signor Casaboni; Il Prefetto, Signor Foli; Il Marchese, Signor Zoboli; Pierotto, Madame Trebelli-Bettini; Maddalena, Mdlle. Corsi; and Linda, Mdlle. Kellogg (her second appearance). Conductor, Signor Arditi.

HER MAJESTY'S OPERA.—THEATRE ROYAL, DRURY LANE.—Box Office.—Special Notice.—The OFFICES of Her Majesty's Opera are at the Box Office of the Theatre Royal, Drury Lane, under the portico, in Bridges Street, open daily, under the superintendence of Mr. Nugent, from Ten till Six.

GREAT HANDEL FESTIVAL.—June 12th, 15th, 17th, and 19th, 1868.—The TICKET OFFICE at the CRYSTAL PALACE OPEN DAILY from Ten to Four for the issue of the Vouchers securing Tickets.

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At all previous Festivals, as the time drew near, thousands of persons from the country and elsewhere were unable to procure such tickets as they desired.

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NOTE.—All Cheques and Post Office Orders to be payable to the order of GEORGE GROVE.

THE LAST BALLAD CONCERT.—On EASTER TUESDAY, April 14, will be given the last of the London Ballad Concerts, under the direction of MR. JOHN BOOSEY, at ST. JAMES HALL. Full particulars will be duly announced. Tickets of Boosey & Co., Holles Street.

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PASSION-WEEK PERFORMANCE, MONDAY, April 6th.—NATIONAL CHORAL SOCIETY. Conductor, Mr. G. W. MARTIN. Miss Banks, Madame Osborne Williams, Mr. Santley. Organist, Mr. J. G. Boardman. Band and chorus, 700. Tickets, 2s., 3s.; Numbered Stalls, 5s., 10s., 12d., 21s. Offices, 1s., 1s. Exeter Hall (first floor).

ST. JAMES'S HALL.—GOOD FRIDAY EVENING,

APRIL 10TH.—"STABAT MATER," and Selections from "MESSIAH," "CREATION," and other Oratorios. Mdlle. Liebhart, Mdlle. Romanelli, Miss Arabella Smyth, Miss Palmer, Mr. George Ferrer, Mr. Montem Smith, Mr. Aynsley Cook. Conductor, Mr. Jennings. Sofa Stalls, 5s.; Stalls, 3s.; Balcony, 2s.; Admission, 1s.

ST. GEORGE'S HALL.—MISS KATE ROBERTS'S THIRD PIANOFORTE RECITAL

will take place in MAY. Tickets, 5s., 3s., and 1s., at the Hall—4, Langham Place.

MISS CLINTON FYNES'S SECOND PIANOFORTE RECITAL (Series of Six) at the BEETHOVEN ROOMS, will take place on WEDNESDAY EVENING, 8th April, 1868. Vocalists—Miss Adelaide Newton, and Mr. Denbigh Newton. Instrumentalists—Herr Wiener, Mr. Ayward, and Miss Clinton Fynes. To commence at Eight o'clock. Tickets—Single, 6s.; Reserved and Numbered, 1s. To be had at Mr. Austin's Ticket Office, St. James's Hall; and of Miss Clinton Fynes, 27, Harley Street, Cavendish Square. The dates of the remaining Recitals will be Wednesday Evenings, April 8th and 22nd; Wednesday Mornings, May 6th and 20th, and June 3rd.

MR. ERNEST will give his FIRST CONCERT, at ST. JAMES'S HALL, or WEDNESDAY EVENING, April 15th (Easter Week). Vocalists—Miss Fanny Armitage, Miss Anna Jewell, Miss Nora Somerville, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Lewis Thomas. Instrumentalists—Pianoforte, Herr Carl Hauss; Violin, Mr. Henry Blagrove; Violoncello, Mr. Ayward. Conductor, Herr F. Weber. Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be obtained of Keith, Prowse, &c., 48, Cheapside; Robert Cocks & Co., New Burlington Street; Lamborn Cock & Co., New Bond Street; and at Austin's Ticket Office, St. James's Hall.

MISS JULIA DERBY and MR. CHARLES STANTON will sing the admired Duet, "ONE WORD" at the Albion Hall, London Wall, April 4th (Tues Day).

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[April 4, 1868.]

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Application to be made to Mr. Wilkinson at the Office—4, Langham Place, Regent Street.**MISS EMILY SPILLER** will sing (for the first time) "BREATHE NOT THAT NAME," New Ballad, composed expressly for her by GUGLIELMO, Composer of the popular Ballads, "The Lover and the Bird," "The Three Homes," "Under the Hazel Tree," "The Merry Maid," etc., at Belfast, on Monday next.**MISS BINFIELD** and Mr. CHARLES STANTON will sing "ONE WORD" and "I'M AN ALSATIAN," at Teaby, Narberth, Pembroke, Caermarthen, and Newport, during Easter Week.**MISS BERRY-GREENING** begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Miss Berry-Greening's Matinée will be held, under distinguished patronage, at the Hanover Square Rooms, June 5th. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.**MISS ANNA JEWELL** will sing Mr. W. H. CUMMINGS' new song, "MAY'S WEDDING," at Mr. Ernest's Concert, St. James's Hall, Wednesday Evening, April 15th.**MISS LUCY FRANKLEIN** having REMOVED to 8, BERNERS STREET, OXFORD STREET, W., requests that all communications respecting Concerts, etc., may be addressed there.**MISS SPILLER** will sing (for the first time) "BREATHE NOT THAT NAME," new Ballad (poetry by H. J. St. Leger), composed expressly for her by GUGLIELMO, at Belfast, April 6th.**MISS MARIE STOCKEN** will sing SCHIRRA's admired Waltz Song, "IL BALLO," at the Albion Hall Concert, Tuesday, May 7th.**MISS MARIE STOCKEN** will play ASCHER's popular Romance, "ALICE," at the Albion Hall Concert, Tuesday, May 7.**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.**MADAME R. SIDNEY PRATTEN** begs to inform her Friends, Pupils, and the Profession that she is now obliged to resume her Professional Duties after her late sad bereavement. For lessons on the Guitar and Concertina, address—38, Welbeck Street, Cavendish Square, W.**MR. EMILE BERGER.****MR. EMILE BERGER** begs to inform his Friends and Pupils, that he returns to town for the season on the 20th May. All communications for Concerts, Lessons, etc., to be addressed care of DUNCAN DAVISON & CO., 244, Regent Street, London, W.**MR. GRATTON KELLEY** will sing "THE MESSAGE FROM THE DEEP" (composed by EMILE BERGER), at Glasgow, April 4th (To-Night); and Dumfries, April 13th.**"WAKE, MARY, WAKE!"****MR. DENBIGH NEWTON** will sing HENRY SMART's admired song, "WAKE, MARY, WAKE!" at the Beethoven Rooms (Miss Fynes' Concert), 8th April.**MR. CHARLES STANTON** will sing "THE MESSAGE" and "ALICE, WHERE ART THOU?" during his Tour in South Wales.**MR. CHARLES STANTON** (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.**MR. W. H. CUMMINGS** and Miss MARIE STOCKEN will sing the admired Duet, "ONE WORD," at Barnstaple, Tuesday Evening, April 14th.**MR. HENRY REGALDI**, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give Instruction in Singing at his own residence, or that of his pupils.—25, Gloucester Street, Belgravia, S.W.**MR. CHARLES HALL**, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fêtes.—Residence, 199, Euston Road, N.W.**MR. KING HALL**, Solo Performer on the Pianoforte and Harmonium, attends Concerts and Soirées, and continues to receive pupils at 199, Euston Road, N.W.**HERR REICHARDT.****HERR REICHARDT** has arrived in Town for the Season. Address—3, Porchester Place, Hyde Park, W.**NEW WORK ON SINGING.—"ELEMENTARY COURSE FOR VOCALISING AND PRONOUNCING THE ENGLISH LANGUAGE,"** by NATALIA MACFARREN. Price 7s. 6d.; net, 3s. 9d. LAMBORN COCK, ADDISON, & CO., 62 and 63, New Bond Street.**ROBERT COCKS & CO.'S NEW MUSIC.****FAR AWAY.** Miss M. LINDSAY's New Song. 3s.; free by post for 19 stamps.**A BT'S New Song, "I MUST LEAVE THEE, BONNIE KATIE."** Sung with wonderful success by Mr. W. H. Cummings. 3s.; free for 19 stamps.**HAPPY BE THY DREAMS.** The favourite Ballad, transcribed for Piano by BRINLEY RICHARDS. 3s.; free for 19 stamps. The Song same price.**ST. PATRICK'S DAY.** Transcribed for Piano by W. S. ROCKSTRO. 4s.; free by post for 25 stamps.**A CROSS THE SEA.** A Ballad. 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ROYAL ITALIAN OPERA.

The season began on Tuesday night with a very effective performance of *Norma*, the three principal characters in which were sustained by Madame Fricci, Madame Lemmens-Sherrington, and Signor Naudin. Habitual frequenters of the Royal Italian Opera would hardly be satisfied without one or two representations of Bellini's long-familiar work in the course of the series; and as Mr. Gye has no Pasta, Grisi, or even Cruvelli, to assume the high-tragedy part of the Chief Druidess, it is, perhaps, as well that these representations should be given as early as possible. Few managers are fortunate enough to count among their "prime donne" a lady like Madame Fricci, who, without ranking among absolutely first-class singers, so nearly approaches the desired standard, and at the same time would not willingly consent to hold a subordinate position. Madame Fricci's performance on Tuesday was remarkable for sustained energy and for a dramatic feeling which imparted meaning and emphasis to every striking situation. She has evidently a conception of the character of Norma which, closely resembling in its outward manifestations that of Madame Grisi, is to herself, no doubt, wholly satisfactory and convincing. In the grand trio at the end of the first act her reading is precisely the same as that of her illustrious predecessor; and she delivers the three most telling solos—"Oh! non tremare," "Oh! di qual sei tu vittima," and "Vanne, si, mi lascia, indegno"—to the best of her ability, physical and mental, exactly as Madame Grisi was wont to deliver them. The effect of the first of these upon the audience was such as to bring down unanimous applause; and in accordance with a general wish the solo was repeated. Other points created an equally strong impression, and, on the whole, this performance of Norma may be fairly cited as the most remarkable which Madame Fricci—a truly painstaking and conscientious artist, if there ever was one—has given since she was introduced to the English public. Nor on any previous occasion that we can call to mind were her efforts more warmly appreciated.

In Madame Lemmens-Sherrington Madame Fricci enjoyed the co-operation of a consummate musician, one who thoroughly knows her art and whose voice is well adapted to give expression to the tender and sympathetic music which Bellini has put into the mouth of the gentle and confiding Adalgisa. Madame Lemmens has never sung with more spirit and refinement than on this occasion. Her duets with Pollio and Norma—masterpieces, in their style, of operatic dialogue—and her duet with Norma, the popular "Deh conte" (Act II.), were equally successful. How that versatile and ever-ready tenor, Signor Naudin, sings the music of Pollio, most fickle and, until just at the moment when he cannot help himself, most heartless of Proconsuls, we need not say; nor is it at all requisite to dwell upon the dramatic significance with which he invests the character. A Pollio more vigorously demonstrative was never seen; and it seems cruel that so much energy should be comparatively thrown away upon such a thankless air as that in which the Proconsul confesses himself to his not over-lively friend, Flavio (Signor Rossi), of which it is difficult to say whether the preamble, "Meco all'altar di Venere," the description of the dream, or "Me protegge, me difende, un poter maggiore di loro," in which the peccant Pollio sets Irminsul, the god of Adalgisa, at defiance, is the most empty and pretentious. Happily, Signor Naudin finds compensation in the two very dramatic musical dialogues with Adalgisa and Norma, in the first of which (Act I.), Pollio persuades his newly-beloved Druidess to promise to accompany him to Rome and snap her fingers at Irminsul; while in the second (Act II.), Norma unanswerably proves to him that Irminsul, backed up by a crowd of armed and furious devotees, is a little too much for Pollio.

To the part of Oroveso, chief of the Druids, Signor Capponi brings a stentorian voice, if nothing more; and the small character of Clotilda, Norma's confidant, could hardly be intrusted to better hands than those of the generally useful and always competent Mdlle. Anese.

About the excellence of the orchestra of the Royal Italian Opera it would be superfluous to speak. Nothing could be more admirable than their playing on Tuesday, under their justly famous chief, Mr. Costa—from the short introductory overture, parts of which one might imagine had been suggested to Bellini by Auber's overture to *Masaniello*, to the very end. The chorus, too, were effective, alike in the pompous opening scene, the scene of the conference

with Oroveso, and the declaration of war proclaimed by the Druids against their Roman oppressors—"Guerra, guerra!" In short, the general performance of *Norma* was quite up to the Covent Garden standard. Previous to the opera the National Anthem was sung by the chorus.

Glancing at Mr. Gye's prospectus for the season, the details of which are already pretty widely circulated, we find, besides the two new singers just mentioned, the names of three others—Mdile. Lavroska (from the Imperial Opera at St. Petersburgh), Mdile. Locatelli, and Signor Colini, of whom, knowing nothing, we can say nothing. A welcome addition to the company of last year—in the list of which we find again Mdiles. Adelina Patti and Pauline Lucca, together with other recognized favourites—is Mdile. Fioretti, whose legitimate Italian method of singing won for her such universal consideration three years since. The forty operas which constitute the repertory at the immediate disposal of the management will, of course, be drawn upon as occasion may offer; and it is only necessary to say that among those absolutely promised are M. Gounod's *Romeo e Giulietta*, for Mdile. Patti and Signor Mario; *Roberto le Diabol*, in which Signor Colini is to make his *début*, as Bertram; *L'Étoile du Nord*, with Mdile. Patti as Caterina, and Signor Graziani (first time) as Peter the Great; *I Puritani*, in which Mdile. Patti will be heard for the first time by an English audience as Elvira; *La Favorita*, *L'Africaine*, and *Les Huguenots*, in each of which Mdile. Lucca is to be the heroine; *Il Barbier di Siviglia*, *Don Giovanni*, with a new Don Giovanni in Signor Graziani; *Le Nozze di Figaro* and *Fra Diavolo*—every one of which will be welcome. As novelties we are promised Signor Verdi's *Giovanna d'Arco* (never yet heard in England) with Mdile. Patti as Joan of Arc (fancy Mdile. Patti in armour!); Rossini's magnificent *L'Assedio di Corinna*, for Mdile. Patti and Signor Mario—an opera which has not been heard on the Italian stage in England since the first years of Madame (then Mdile.) Grisi, and of which the Parisian version, a remodelling of the earlier work, which bore the title of *Maometto Secondo*, will, of course be adopted; and an Italian adaptation of Auber's ever fresh and delightful *Domino Noir* (with recitations expressly composed by the greatest of French musicians himself), with Signor Mario as Horace and Mdile. Lucca as Angèle. Here is surely enough, and more than enough, to make the season one of the most attractive since the Royal Italian Opera was first established.

LEGHORN.—Meyerbeer's *Dinorah* has proved a great hit. It was exceedingly well rendered by everyone concerned, especially Sigra. De Bailly-Marinoni. The principal male part was sustained by Signor Minetti.

MILAN.—A new opera entitled *Mefistofele* has been produced at the Scala, but has not proved a success, despite the great expectations entertained of it. The composer is Signor Boito, a young man of five-and-twenty.

FRANKFORT-ON-THE-MAINE.—Twelfth Museum Concert: Duet, Op. 14, Schubert (scored by Joachim); Concerto for Violoncello, Davidoff (Herr Davidoff); Overture to *Leonore*, No. 3, Beethoven; and Songs for mixed Chorus, Gade, Hauptmann, Mendelssohn, etc.—Herr Carl Hill, who enjoys considerable reputation as a vocalist, but has hitherto divided his time between the concert-room and the Post-Office, in which latter he holds an appointment, has resolved on renouncing official life, and accepting an engagement next season at the Operahouse, Schwerin.

BARCELONA.—*Fra Diavolo* has been produced with brilliant success at the Teatro del Liceo. Sigra. Rey-Balla gave great satisfaction as Terlina, and the same may be asserted of Sig. Stagno as the redoubtable bandit chief. On the first night, the band and chorus were not quite up to the mark, but there was a marked improvement in them at the second performance.—A young and highly talented scenic artist, Don Juan Ballester, died after a very short illness on the 19th ult. It is not long since he completed the scenery for *Dinorah* at the Teatro Principal. The effect produced by his scene at the end of the second act, created a deep impression, and, on the day he died, the audience called out as usual: "¡ Al Pintor! ¡ Que Salga el Pintor!" ("The Artist! The Artist!") "Alas! he was already in his coffin. But this the audience did not know. They were, consequently, greatly shocked when the fact was communicated to them, and when Sigra. Vitali, Sigri. Stagno and Petit each laid a wreath upon a funeral urn, surrounded by the attributes of painting, which had meanwhile been brought upon the stage. Señor Ballester was only thirty-two.—According to report, Sr. Ottani has been accepted by the proprietors as the new lessee of the Teatro del Liceo.

[April 4, 1868.]

HER MAJESTY'S OPERA.

Although Her Majesty's Theatre is burnt down, "Her Majesty's Opera" survives; and the same company which was to have appeared during the spring and summer in the Haymarket is engaged to perform in Catherine Street, Strand. That Drury Lane Theatre was the place of refuge to which Mr. Mapleson in his difficulty must have recourse, was stated by us very shortly after the fire. No other theatre in London would have suited him so well, inasmuch as no other theatre offers such advantages, whether the accommodation of the audience or the practicable efficiency of the representations be taken into account; and the director of Her Majesty's Theatre was fortunate in being able to come to terms with Mr. Chatterton, the Drury Lane lessor. Only a brief period has elapsed since the ordinary Drury Lane winter season came to an end; and little more than a week to prepare everything was at the disposition of the new comers. The interval, however, has been employed to excellent purpose. Scarcely a visitor entering the theatre on Saturday night would have recognized the interior of "Old Drury," so completely is it metamorphosed. We have now to all intents and purposes the brilliant "auditorium" of a *bona fide* Opera-house. The galleries excepted, which are divided into what are termed "dress circle stalls," and, we presume, seats for the first comers, the entire amphitheatre is divided into private boxes; while the pit is exclusively absorbed by reserved seats, named, after the Parisian fashion, "orchestra-stalls."

That the acoustical properties of Drury Lane Theatre are favourable to musical effect need hardly be stated; and had there existed any doubt upon the point it would have been speedily dispelled by the orchestral prelude to the rise of the curtain in *Lucrezia Borgia*, the opera selected for the occasion. That on the opening night of the season, and especially under such circumstances as rendered the present opening night exceptional, a conspicuous share in the performance should be allotted to Mdlle. Tietjens was only natural; and, perhaps, in the purely Italian repertory no work better calculated to exhibit to advantage the dramatic and vocal capabilities of that genuine artist than the universally admired "*opera seria*" of Donizetti could have been chosen. That Mdlle. Tietjens received a hearty welcome may be taken for granted. She was in fine voice, and never in our remembrance has played and sung the part of the Duchess of Ferrara more admirably. To say anything new, however, about so familiar a performance—anything, indeed, that has not been said over and over again—would tax the ingenuity of the readiest and most skilful of word-spinners. Nor, when it is recorded that the character of the Duke of Ferrara was assigned to Mr. Santley, and that of Maffeo Orsini to Madame Trebelli Bettini, is it requisite to add more than that Mr. Santley, who continually makes progress as an actor, has rarely sung more splendidly, and that Madame Trebelli's clever and animated delivery of the famous *brindisi*, "Il segreto per esser felice," brought down such applause that the dirge-like admonition to the poisoned affronters of Lucrezia:

"La gioia de' profani
E un fumo passagier"—

which, sung behind the scenes, separates one couplet from the other, was drowned in the noise; so that by simply giving the second verse as it occurs, and when the noise had subsided, Madame Trebelli enjoyed all the honours without paying the penalty of an encore. Audiences are too prone to overlook the coming of the dirge, and many habitual frequenters of the Opera will remember that Alboni was constantly forced on this account to sing both verses of the *brindisi* twice over.

The novel incident of the evening was the first appearance since 1847 of a tenor renowned in his day, and who still shows traces of his former powers. Twenty-one years (in a large measure devoted to the "singing and hallooing" of Signor Verdi's music) have inevitably left their mark on the voice of Signor Fraschini, whose energetic performances in *Lucia di Lammermoor*, *Roberto il Diavolo*, and other operas, made so lively an impression during the memorable season when Mr. Lunley had to strive with unexpected and formidable opposition at Covent Garden Theatre—the season when the "Swedish Nightingale" first captivated the ear of musical London. There is still, however, much to recommend him—and, before all, his declamation in recitative, from which many a younger singer might with benefit take a lesson (instance—"Usa a mentir non

solo"—in the scene where Gennaro is questioned by Alfonso in presence of Lucrezia). The somewhat exaggerated expression which, so many years back, used to be counted among his faults was as noticeable as ever on Saturday night in his delivery of the simple melody, "Di pescatore ignobile," and of the "aside" in the celebrated trio with the Duke and Duchess, "Guai se ti sfugge un moto"—which last, however, commanded the usual encore; nor did it heighten the attraction of a very indifferent air from a modern Italian opera by one of the many imitators of Signor Verdi, interpolated at the beginning of the last act.* As an actor Signor Fraschini is now no better than he was in 1847; his gestures are just as strained and unnatural, and his stage demeanour generally as little prepossessing. Thus the scene in which Gennaro is most prominent—the scene of the death before Lucrezia—went for nothing. Nevertheless, whatever the reason—whether the simple one that an unfamiliar apparition, if of any account, invariably carries with it a certain interest, or that some undeniably good qualities, vigorously displayed, were irresistible in their effect—Signor Fraschini was received with unquestionable favour, and his first appearance in England since twenty-one years may be fairly recorded as a success.

The subordinate characters in the opera were represented by Signor Foli (strange phenomenon—a Gubetta with a voice), Mr. C. Lyall, Signors Agretti and Zoboli. The chorus, the same for the most part as last year, was excellent throughout, and the orchestra (leader, Mr. Carrodus), conducted with his well-known zeal and ability by Signor Arditi, all that could be wished. The *mise-en-scène* looked uncommonly fresh and inviting, the costumes of the "principals," as well as of the chorus, being in almost every instance new; while as much as could be possibly effected in so short a time in the way of scenery had been carefully put together by Mr. W. Boverley. The house was brilliantly attended, and among the audience were the Prince and Princess of Wales. A more good-humoured audience, one more evidently disposed to be pleased with everything, has rarely been assembled. At the end of the opera, in accordance with long precedent, the National Anthem was sung, Mdlle. Tietjens giving the solo verses with marked emphasis.

Mr. Mapleson's prospectus for the season has been so widely advertised and circulated that its contents are tolerably well known. His company, pretty nearly the same as that of last year, again includes Mdlle. Christine Nilsson (whose Ophelia, in M. Thomas's new opera of *Hamlet*, has been turning the heads of all Paris), Mdlle. Sinico, Signor Mongini, and others unnecessary to name. Mr. Mapleson will, of course, draw as largely as possible upon the repertory already familiar to his company—for every opera in which, it need scarcely be added, new music, scenery, and costumes will have to be provided; but he promises, further, *La Gazza Ladra* (Rossini), with Mdlle. Kellogg as Ninetta, Madame Trebelli-Bettini as Pippo, and Mr. Santley as Fernando; *La Figlia del Reggimento* (Donizetti), with Mdlle. Christine Nilsson as the Vivandière; *Don Giovanni* and *Figaro* (Mozart), with Mdlles. Tietjens, Kellogg, and Nilsson in each; the *Huguenots* (Meyerbeer), with Mdlle. Kellogg as the Queen; most interesting revival in Auber's *Gustave III*, which has not been given for eighteen years; and last, not least, Herr Wagner's opera, *Lohengrin* (*The Knight of the Swan*), substitution for the promised *Tannhäuser*, by the same eccentric composer, of which his own disciples—himself even—would not think of complaining. If all these are brought out—and sufficient proofs have been afforded of the vigorous activity of Mr. Mapleson's management—the operatic public will have no reason to be dissatisfied with the first season of "Her Majesty's Opera" since the destruction of Her Majesty's Theatre.

EISENBACH.—On the 21st March a very interesting ceremony took place to commemorate the affixing of a tablet to the house in which J. S. Bach first saw the light. The tablet, which is very simple, bears the following inscription: "Johann Sebastian Bach was born in this house on the 21st March, 1685." The church choir of the town sang a chorale by the great composer, and the motet, "Lob und Ehre," under the direction of Herr Thureau, the musical director; and the Rev. Herr Stier made an appropriate speech. The funds for the tablet were raised by the inhabitants, thanks to the exertions of Herr Bitter, J. S. Bach's biographer.

* *L'Ebrea* of Signor Apolloni.

REVIEWS.

The Pianist's Library. A collection of pianoforte works from the best masters, classical and modern. Edited by BRINLEY RICHARDS. No. 11. [London: R. Cocks & Co.]

The present number of this excellent collection of sterling pianoforte works contains a *caprice* by the editor, which fairly deserves a place in any "pianist's library." That Mr. Richards can write serious music for the popular instrument as successfully as he can the lighter effusions which come from his pen with such happy facility, has long been known. The piece before us supplies an additional illustration of this power. It is throughout piquant, graceful, and refined in no ordinary degree, evincing abundant fancy, judiciously held in check by adequate technical skill. The *caprice* opens thus:—



The second subject is in pleasant keeping with the foregoing:—



After a consistent working out of these themes, we come upon an episode in D flat major, the graceful opening of which deserves to be indicated:—



At the close of the episode an enharmonic change brings back the original key and subject. We are inclined to rank this composition among Mr. Richards's best efforts.

Allegro Vivace alla Polacca. For the Pianoforte. Composed by CHARLES FOWLER. [London: D. Davison & Co.]

A CHEERFUL and well-written movement in E flat major, by no means difficult to play, yet worth playing. Here is a *cantabile* theme, which forms its most salient feature:—



How cheery are the Mariners. Song. Written by PARK BENJAMIN. The music composed by HENRY KILLICK MORLEY. [London: D. Davison & Co.]

Every song that has the sea or sailors for a subject must of necessity be full of dash and vigour, or the public idea of fitness is offended. We do not grumble at this, though we have a strong opinion that the idea aforesaid is scarcely founded upon fact. Our slight experience of the ocean tends to prove that going down to it in ships is not the jolliest way of spending one's time; and we have hitherto failed to observe that mariners are especially "cheery," except when squandering money on shore. However, fashion hath decreed on the matter, and hence we accept this song, among other things, as perfectly legitimate. Mr. Morley's melody is vigorous and effective, adequately bringing out the sense of some capital words.

Hanover Square. A Magazine of New Copyright Music. Edited by LINDSAY SLOPER. No. 6. [London: Ashdown & Parry.]

The number of this serial for the present month contains the usual quantity and kind of matter. First, is an impromptu by Letébure-Wely, scarcely adapted to be popular, but which, nevertheless, is likely to have many admirers, especially among those who entertain a preference for the French composer's mannerism. The second pianoforte piece is a serenade by Henry W. Goodban, the theme of which is monotonous in its rhythm, but otherwise pleasant enough. The episode in the sub-dominant key (C) will be found agreeable, and, no less, the decorations appended to the original subject upon its recurrence. Mr. Goodban's piece is not difficult, and, on that account, will be additionally acceptable to many. The first song is a setting by Virginia Gabriel of some words by Christina Rossetti entitled "Echoes." In some respects Miss Gabriel has been as successful as is her wont—the modulation into the tonic major at the close of each verse may be cited for an example—but we cannot help thinking that she has striven after expression, and in doing so lost sight of beauty. At any rate we can see in her song very little of that refined charm which the passionate and beautiful words invite. It seems to have been sacrificed in an attempt to write with a meaning. A diminished seventh is a "desolate" interval we admit, but it is by no means essential to the words, "Come back in tears," and certainly is not pleasant to sing. The second song is a *stornello* by Alberto Randegger, the English words (a translation from Francesco dalla Ongaro) by Campbell Clarke. This is beyond question one of the very best compositions that has yet appeared in the serial. It is full of charming melody delicately and unobtrusively accompanied. Moreover, it gives evidence on every page of the hand of a true musician. If only for the sake of this song, we can heartily recommend the April number of *Hanover Square*.

GLOUCESTER MUSICAL FESTIVAL.

(Communicated.)

The Meeting of the Three Choirs will be held in this city in the week beginning Sept. 7th. A few years ago, when half-a-dozen gentlemen were with difficulty obtained to incur the certain money loss and to undertake the large amount of work attached to the office of stewards, one festival was scarcely over before arrangements for the next were of necessity begun. Now, a far different system of things prevails in both senses. Mr. J. H. Brown, the indefatigable hon. secretary, has already received acceptances of the office from no fewer than ninety noblemen and gentlemen connected with the county; this number exceeds the total number ever obtained before—and we may expect it to be increased to a hundred. At the Hereford Festival last summer the collections amounted to over £1,400: the stewards, in noble rivalry, will leave no effort unmade to exceed even that. One or two preliminary meetings of the standing committee have lately been held. As a first step the Rev. Canon Murray Browne was asked to apply to the Dean for the use of the Cathedral at the festival and of the library for the future meetings of the stewards. The request was made, and to it the Dean returned a gracious assent. Dr. Wesley has been appointed conductor; and he is now preparing a programme of oratorios and a list of principal singers to be submitted to the stewards for consideration and approval at their next meeting on the 17th of April. Following a plan successfully adopted at Worcester and Hereford, at the festival here in 1865, the orchestra was erected against the great west window. But at Gloucester the change was no improvement. It gave no important musical advantages, the obtaining of a special organ was costly, and its appearance when erected was unsightly. This year, therefore, the plan infringed upon on that occasion for the first and only time since the festivals have been held in the nave will be again reverted to: the orchestra will be placed against the organ-screen as of old. The choir will not be opened during the festival save for the purpose of ordinary daily service. Another alteration to be made is that all the seats in the aisles will be numbered, and the prices of the tickets for those seats will be increased from three shillings and sixpence to five shillings. There will, of course, be cheap seats in the transepts.

SEVILLE.—Sig. Stagno is to sing here at Easter.

VALENCIA.—*Lucrezia Borgia* has been brought out at the Teatro Principal for the purpose of introducing Sig. Bremond as the Duke. Sigra. Lanzi, was the Lucrezia, and Sig. Carpi, the Gennaro.

MADRID.—Donizetti's *Favorita* was produced at the Teatro Real for the benefit of Signor Naudin, who sustained the part of Fernando, and sang, also, with Sig. Tamburini the romance and duet from Mercadante's *Bravo*. Both singers were vociferously applauded and repeatedly recalled.—Sig. Bottesini has appeared for the third and last time. He has left a most favourable impression behind him in the *Coronada Villa*, as the Madrilinese term their capital.

[April 4, 1868.]

Shaver Silver across the Opera.

SIR.—The musical world was troubled, some weeks ago, with rumours of an astonishing kind as to what was to be done this season in the matter of Italian opera. Mr. Gye's interest in Covent Garden Theatre was to be ceded to a company, and Mr. Gye was to be replaced as manager of the Royal Italian Opera—which was somehow to be constituted the solo operatic establishment, “one and indivisible,” in London—by Mr. Mapleson. Mr. Augustus Harris, according to one announcement, was to be “provided for at St. Petersburg,” and similar consideration would, no doubt, have been shown in selecting a place of exile, either for Mr. Costa, the orchestral chief of the outgoing, or for Signor Arditì, the orchestral chief of the incoming manager. The two companies were to have formed one united happy family; and Mdlle. Patti, Mdlle. Nilsson, Mdlle. Lucca, Mdlle. Kellogg, and Mdlle. Tietjens would, it was hoped, live harmoniously together, at least for one season, and share the soprano music among them. But Adelina Patti, the singer of the South, and Christine Nilsson, the singer of the North, like the palm tree and the pine of Heine's poem, are not to meet, and must still salute one another's perfections from a distance. It is fortunate for both; and the numerous other vocalists of high talent who are under engagements either to Mr. Mapleson or to Mr. Gye may be congratulated all round on not being restricted to one common arena. It would be strange indeed if London could not support two operas for four months in the year, when Paris, with a population only half as numerous, supports four, at each of which the season lasts much longer than it does with us. Mr. Gye, in his recently issued prospectus, maintains that the dearth of first-rate singers renders it desirable that only one great musical theatre should exist in London. Yet it is certain that each of the five *prima donnas* above named has a large class of admirers, and that Mdlle. Nilsson is now drawing crowds to the Académie in spite of a heavy opera, just as Mdlle. Patti filled the Théâtre Italien last season in spite of the general incompleteness of the company. Vocalists so attractive need separate spheres for the full exercise of their power.

Neither Mdlle. Patti nor Mdlle. Nilsson has yet arrived, but there is already an abundance of vocal talent in London, and before the end of the week more than half the great singers in Europe will be here and in possession of what were once called our two great nations, theatres. The head-quarters and entire establishment of Mr. Mapleson driven from Her Majesty's Theatre by fire, are now at Drury Lane, which is for the present to be known as Her Majesty's Opera. The house has been re-decorated and re-embellished in a lavish manner, and presents a very brilliant appearance. A number of new private boxes have been constructed; the pit has been abolished, or rather has been converted entirely into stalls; an amphitheatre has been arranged somewhere upstairs; in fact, everything has been done to make every-one comfortable and to make the whole theatre highly ornamental. Whitened, gilded, hung with amber curtains (Mr. Lumley's famous old amber curtains, miraculously saved from the fire); the whole physiognomy of “Old Drury” is changed. It had long been known as the dingiest and dirtiest theatre in London, and it is now the brightest and cleanest.

The representation of *Lucrezia Borgia*, with which Her Majesty's Opera commenced operations on Saturday, calls for no particular notice. The cast, except as regards the part of Gennaro, was the same with which the frequenters of Her Majesty's Theatre are already familiar—Mdlle. Tietjens appearing as Lucrezia, Mdlme. Trebelli-Bettini as Mafio-Orsini, Mr. Santley as the Duke. The orchestra is the same orchestra, the chorus the same chorus, the conductor (Signor Arditì) the same conductor. “Il n'y a qu'un ténor de plus.” That tenor, however, is Signor Fraschini, who, to judge by his Parisian reputation, ought to be the first tenor of the day, or at least second only to Signor Mario, still the first of all first tenors. Signor Fraschini would be a better singer if he had a better voice; and I do not believe that Signor Fraschini, under any circumstances, would endeavour to astonish an audience by emitting, in and out of season, high C's from the chest. That *pons asinorum* of young and vigorous tenors is impossible to Signor Fraschini. In the days of Jenny Lind, when operatic feeling ran high and the partizans of the Royal Italian Opera and those of Her Majesty's Theatre attacked one another with more than political violence, a tenor came out at the latter establishment who was said by friends to possess a voice that was young and fresh if somewhat uncultivated, by his enemies a voice that was old and worn, and which had long lost whatever beauty might originally have belonged to it. Signor Fraschini's present style of singing is sufficient proof that his friends and enemies of the year 1847 were determined to say something. He must have been younger then than he is now, or he would by this time have lost vigour and elasticity.

Signor Fraschini was one of the first to cultivate the declamatory style brought into fashion by the music of Verdi. The English public did not know what to make of it. Some said that he could no longer

sing, others that he had not yet begun. Fraschini not only liked Verdi, but he had no objection to Meyerbeer; and in the part of Robert he proved that he possessed strong lungs and a sonorous voice. It was startling, too, to hear Signor Fraschini shout the imprecation addressed by Edgardo to Lucia in Donizetti's *finale*. But times have changed, and Signor Fraschini has changed; and what we now admire in him is not physical power, but intelligence. His appearance is against him. His demeanour is tolerable; but his costume is unsightly, and his “get-up” grotesque.

As to Mr. Mapleson's future arrangements, full information is given in his prospectus. Instead of the long-promised *Tannhäuser*, we are to expect Herr Wagner's *Lohengrin*. It is time that some work by the “Musician of the Future” were brought out. I doubt the success of the experiment; but it will be interesting to see it made, and noble on the part of an unsubsidized manager to make it. The cast of *Lohengrin* is all that can be desired. An Italian version of Auber's *Gustave III.* is the second novelty mentioned. It is too bad that one or other operatic manager does not produce this work, if only to give the public an opportunity of comparing it with Verdi's *Ballo in Maschera*, founded on the same subject. In consequence of the immense success of Mdlle. Nilsson as Ophelia, in M. Ambroise Thomas's *Hamlet*, some idea, I believe, was entertained of bringing out that opera. I trust the idea has been abandoned. No one who has heard *Mignon* can wish to hear any other serious work by the same composer. But the scene of Ophelia's death—the scene which has made the success of the piece—is said to be beautiful, in a picturesque and dramatic, as well as musical point of view. This scene might, and perhaps will, be given by itself, of course with Mdlle. Nilsson in her original part. Mdlle. Nilsson, in spite of the efforts which have been made to induce her to remain in Paris, will come to London at the beginning of May. Signor Mongini, too, has to arrive; and with Mdlles Nilsson, Kellogg, and Tietjens for sopranos, MM. Mongini and Fraschini for tenors, Mdlme. Trebelli-Bettini for contralto, and MM. Santley, Gassier, and Foli for baritones and basses, Mr. Mapleson will have a very admirable company.

Shaver Silver.

FETIS ACROSS MENDELSSOHN.

SIR.—Mendelssohn's “Reformation Symphony” was played for the first time in France at Pasdeloup's Popular Concert on Sunday week. While listening to it, in the midst of the excited and enchanted audience, it was curious to remember, and indeed difficult to believe, that one was in the same country where, in 1832, a musical editor wrote such lines as the subjoined on the overture to *A Midsummer Night's Dream*:

“The first impression made by Monsieur Mendelssohn's overture is not advantageous. I do not speak of the *incorrectness in harmony, and the contempt for the art of composing, which are manifested in this work*. Monsieur Mendelssohn is of a school which is not very severe on these points.”

We need not believe that this heathenish criticism of M. Fétis was the echo of the general opinion; but that his words were published and read is a sufficient condemnation of those dark ages. It was long, as is well known, before the great composer was really applauded, and not until nineteen years later that the whole of his *Midsummer Night's Dream* was played at the Conservatoire, and that Mendelssohn won an entire and glorious revenge. Fortunately, we are now far from the opinion of M. Fétis. Time has marched on, Mendelssohn has risen and triumphed, and shines out here, as elsewhere, in all the splendour of his genius. His “Reformation Symphony,” perhaps his *chef d'œuvre*, in which he attains the greatness, majesty, and power of Beethoven, was a revelation. The grand dramatic introduction, the marvellous *scherzo*, which was enthusiastically encored, the *andante* ending in the Lutheran chorale, and awaking all thoughts of goodness and purity, were rapturously received, and the event has formed an era.—Yours old correspondent,

GROKER ROORES.

To the Editor of the “Musical World.”

TO HORACE MAYHEW, Esq.

SIR.—There is no accounting for tastes. The latest novelty in photographic cartes is a group of “Miss Ada Menken and Swinburne the poet,” which may be described as “after Dumas.” As it appears in the shop windows it looks very real; but as there is a trick of photography which enables the artist to place the same person in two different positions and costumes in the same picture, I am not prepared to say that the poet and the actress posed for the carte of which I speak. I hope not; but if it should be proved that it is not a genuine

representation after all, what a libel has been committed! Whether the poet or the actress has most reason in such a case to complain, I shall not presume to say. The conception is not a pleasant one, and it has not even the merit of originality. It is a poor adaptation of a French scandal, and as such nothing can be worse. A lower deep could not be found.—Yours truly,

THOMAS KNOX DOWNE.

ENCORES.

Sir,—Singers will cease to be "too ready to repeat their performance" when reporters and musical critics cease to avoid favourable mention of vocalists, unless their songs are encored. Every one must observe that notices of concerts now consist merely of a recapitulation of those singers who have repeated their songs, others being treated as unsuccessful. For this reason very many who would be little content to rank among the "second and third rate singers" betray an equal readiness to respond to "encores"; and, in fact, it would seem that "the great tenor" is the exception which proves the rule. It is, therefore, to the reporters and critics that we must look for the abolition of a custom which is becoming a perfect barrier to the enjoyment of the concert-going public.—I remain, Sir, yours obediently,

A SUBSCRIBER.

To the Editor of the "Musical World."

—o—

"HYMNS ANCIENT AND MODERN."

To the Editor of the MUSICAL WORLD.

Sir,—The Choir of the 7th ultimo having given some very contradictory statements respecting *Hymns Ancient and Modern*, and the Selection of Hymns by an Incumbent, I addressed the editor of that paper on the subject. As he has not inserted my letter, I send it to your journal, hoping you will favour me by its insertion—I remain, yours respectfully,

TRUTH.

To the Editor of "The Choir."

"Sir,—In your last number of the *Choir*, you say you 'cordially approve' of an incumbent selecting *Hymns Ancient and Modern* for his church, and yet in the same article you speak of the danger of a minister choosing hymns for the use of his congregation 'lest he may give them collections full of pious sillyisms or the still more objectionable versifications derived alike from the Roman Oratorian or the fanatical Revivalist.' I can scarcely suppose you would so express yourself if you knew the derivation of a large portion of those first-named hymns. In *Strictures on Hymns Ancient and Modern* (published by Walbrook, Henrietta Street, Covent Garden), you will find that about *one hundred and twenty* of them are from Romish sources, and are now used by Romanists for their complines, lauds, octaves, 'presentation of Christ at first vespers, written for the occasion of the reception of a portion of the Holy Cross sent to St. Rudigund at Poitiers,' &c., &c. Among those hymns are prayers for the dead, prayers to saints, and many other objectionable fallacies.

"As your laudatory remarks on the hymns in question might lead many persons astray (especially after your appearing to have a dread of Romish tendencies), your insertion of this letter in your next number will oblige one who loves consistency and most particularly in the Church.—Your obedient servant,

"March 10th, 1868.

"TRUTH."

LEIPZIG.—Herr F. L. Schubert, the well-known composer and arranger, died on the 17th March.—Gewandhaus Concert for the Benefit of the Poor: Overture to *Otto der Schütz* (unpublished, first time), Rudoft; Air from *Faust*, Spohr (Mdle. Seehofe); Violin-Concerto (new, unpublished), Herr W. Besckirsky; W. Besckirsky; Air from *St. Paul*, Mendelssohn (Herr Hasselbeck); Solo-Pieces for Pianoforte (Herr von Inten); Songs, Schubert (Mdle. Seehofe); and Suite, No. 2, Esser.—Fourth Evening for Chamber Music (compositions by Beethoven): Sonata for Pianoforte, E minor, Op. 90; Quartet for Stringed Instruments, A minor, Op. 132; Variations, on a theme by Handel, for Pianoforte and Violoncello; and Septet, Op. 20.

WURZBURG.—*L'Africaine* has been produced and achieved a triumphant success.

SINGAPORE.—An Italian operatic company lately gave two very successful concerts on their way to Manilla, where they are engaged for the ensuing season.

VENICE.—Sigra. Mongini-Stecchi, and Sig. Carrion, have been favourably received at the Fenice, as Amina and Elvino respectively in *La Sonnambula*. *L'Africaine* will be performed on the occasion of the fêtes given to celebrate the marriage of Prince Hubert, the principal parts being sustained by Sigra. Lotti, Sigri. Carrion and Merly. According to report, it will be followed by Donizetti's *Maria Stuarda*, which will be got up on purpose.

THE ROYAL SOCIETY OF MUSICIANS.

This Society held its One hundred-and-thirtieth Anniversary Festival at the Freemasons' Hall, under the presidency of Alderman Salomans, M.P., on Thursday evening. The chairman was supported by Sir Thomas Gladstone, Bart., one of the trustees; Sir Henry Thompson; Sir. C. Wentworth Dilke, Bart.; Professor Sterndale Bennett, Mr. Whalley, M.P., &c. After grace, dinner; and after dinner, "Non nobis Domine," in due form, was sung as admirably as ever, by an efficient choir under the direction of Mr. James Coward, who also undertook the direction of the concerted music, the solos being accompanied on the pianoforte by Mr. C. E. Stephens. The usual loyal toasts succeeded in the accustomed order, that of "Her Majesty" being followed by "God save the Queen," solos by Mdle. Carola and Madame Patey-Whytock. Then came Horsley's glee, "Marked you her eye," sung by Messrs. Dawson, Mason, Chaplin Henry, and Barnby; and "I will extol thee," from Costa's *Elia*, sung with great spirit by Mdle. Carola, accompanied on the pianoforte by Signor Li Calzi, of the Royal Italian Opera. This performance elicited loud applause. In proposing the toast of the evening—"Prosperity to the Royal Society of Musicians of Great Britain"—the Chairman made some significant remarks relative to the position and support that music and musical societies received from the Government. The toast was acknowledged by Sir Thomas Gladstone, who urged on the Chairman, as a member of the Legislature, the claims that music had on the country, as a branch of the Fine Arts—which the Chairman promised "faithfully" to bear in mind at the proper period, when they should have his own hearty support, and that of as many friends as he could muster.

James Elliott's glee, "The Bee," was the next piece; and then we had Moore's "Meeting of the Waters," sung with unaffected expression by Madame Patey-Whytock, and loudly applauded. The toast of the "Patrons of the Society" being drunk, Signor Tito Mattei played his brilliant "Fantasia on airs from *Norma*," which evoked such unanimous applause that the player was compelled to return to the pianoforte and play again. This time he selected his "Grande Valse," which was equally successful. Sir Henry Thompson now, in eloquent language, proposed the "President of the day," which being drunk with all the honours, Mr. Wilford Morgan sang his own ballad, "My Sweetheart when a Boy," which being loudly applauded, Mr. Morgan came forward to acknowledge the compliment. Mr. G. F. Anderson, Honorary Treasurer, then read the list of donations and subscriptions received during the evening, &c., which realized over three hundred pounds, including 50 guineas (making over £3000 received at several periods) from the honoured house of Broadwood & Co., 10 guineas from Messrs. Ashdown & Parry (fifth donation), 10 guineas from Messrs. Kirkman & Son, 5 guineas from Mr. Lamborn Cock, 5 guineas from Messrs. Hutchings & Romer, 10 guineas from Messrs. Novello & Co., 5 guineas from Mr. Costa (eleventh donation), 5 guineas from Mr. Jules Benedict (eighteenth donation), 5 guineas from Messrs. Duff & Stewart, 3 guineas from Signor Tito Mattei, 2 guineas from Mr. S. Brewer, &c. Mr. Anderson's labour accomplished, Miss Rosamunda Doria sang one of Gordigiani's Tuscan "Popular Melodies," delighting the company by the genial vivacity she threw into it. After the "Army, Navy, and Volunteers," Mr. Edward Howell performed, on the violoncello, Kummer's "Fantasia on Scotch Airs," his tone and execution being the theme of general admiration. "The health of the Chaplain and Honorary Officers of the Society" having been proposed, drunk, and responded to, that of "The Ladies" was given, appropriately coupled with Bishop's "Sleep, Gentle Lady," sung to perfection by the gentlemen already named, joined by others. This worthily closed the musical performance. Amongst the professional members and friends of the Royal Society present, we noticed Professor Bennett, Messrs. Charles Coote, Robert K. Bowley, J. B. Chatterton, Ferrari, F. Kinkee, Lazarus, H. R. Eyre, Aguilar, J. H. Maycock, Chalmers Masters, L. Cock, Frank Romer, Hutchings, F. B. Jewson, J. Westrop, Wallworth, G. Hammond, C. E. Stephens, Kirkman, junior (who provided the grand pianoforte used on the occasion), J. Barnby, H. Littleton, &c. The gentlemen then joined the ladies, to partake of coffee and refreshment, and the company separated after a most cheerful and enjoyable evening.

B. B.

NAPLES.—*Poliuto* has been produced at the S. Carlo, with Sigra Palmieri, Sigri. Sircchia and Pandolfini.

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Membre de l'Académie des Sciences, Paris, et de l'Institut de France, Paris,
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TO CORRESPONDENTS.

FIND BETTER THAN BEST.—Here is what our correspondent has been anxiously looking for, *in extenso*:—“Testimonial to Mr. W. T. Best.—It is proposed to present Mr. W. T. Best with a practical mark of the appreciation in which he is held as an eminent member of the musical profession; one who, by a life's study, has earned for himself a reputation which inseparably connects his name with the grand instrument to which he has devoted all his energies. Mr. Best has held the appointment of Organist at St. George's Hall, Liverpool, for more than twelve years, during which time his performances on the celebrated instrument at which he presides have been familiarized to thousands,—including not only residents of the town, but strangers from all parts of the world. To have so long and successfully maintained the public interest in performances upon a single instrument, unaided by the usual accessories of ordinary concerts, is no slight proof of Mr. Best's extraordinary talent as an executant; whilst his numerous compositions and arrangements for the organ indisputably bear witness to his musician-like abilities and remarkable skill. It being felt that many who have listened to the organ concerts will be only too glad of the opportunity of acknowledging the pleasure Mr. Best has afforded them, the testimonial will not be confined, as was originally intended, to his more immediate friends; but in order to give the musical public an opportunity of contributing to the fund, the following gentlemen have formed themselves into a committee, and will be happy to receive subscriptions in behalf of this object:—Mr. W. C. Ashlin, 23, Kenyon Terrace, Birkenhead; Mr. Joseph Beausire, The Temple, Dale Street; Mr. James Gardner, 19, Fenwick Street; Mr. Henry Hime, 77A, Canning Street; Mr. H. E. Hime, Church Street; Mr. Richard Hooton, Exchange Alley; Mr. Henry Lovatt, Brown's Buildings; Mr. George Percival, 18, New Quay, W.; Mr. W. Roscoe Pemberton, 22, Fenwick Street; Mr. Charles W. Smith, 76, Lord Street; Mr. Henry Tate, 101, Dale Street; Mr. Jonathan Whitehead, 37, Exchange Alley; Mr. W. H. Wordley, 15, Sweeting Street; Mr. J. Bolingbroke Cooper (honorary secretary).”

A MANIAC FOR SCHUBERT.—We can happily satisfy our maniacal correspondent. The note issued was as supposed:—“Dear Sir,—You will be interested and glad to hear that the Crystal Palace Company have become possessed, amongst other works of Schubert, of two of his symphonies, viz., No. 4 in C minor, entitled by the author “Tragische Sinfonie” (1816), and No. 6 in C major (1818). These works have never, to our belief, been performed entire either in Germany or elsewhere. Through the kindness of Dr. Schneider, of Vienna—the possessor of the autograph manuscripts of five out of Schubert’s nine symphonies—the Crystal Palace Company have been allowed to take a copy of the scores of the two just named, and it is intended to perform the former of the two on Saturday next, the 29th inst. We propose to have a rehearsal by the ordinary band at twelve o’clock on Friday, the 28th, and by the enlarged Saturday band at twelve on Saturday, prior to the concert at three, and it will give us much gratification if you can arrange to be present on one or each of these occasions.—Yours faithfully, G. GROVE, A. MANNS.”

NOTICES of the second Philharmonic Concert, Mr. Henry Leslie's eighth concert, and other places of interest, are unavoidably postponed till next week.

DR. WHYTE COAL.—Wrong again. It was Méhul, not Boieldieu, who composed *L'Irato*.

Mr. HOBACE MAYHEW.—“Carnificinum exercent” (Nicholas Damascenus).

To ADVERTISERS.—*The Office of THE MUSICAL WORLD* is at
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The Musical World.

LONDON, SATURDAY, APRIL 4, 1868.

MUSIC IN BERLIN.

At last we have had a novelty at the Royal Operahouse. I refer to *Die Fabier*, a five-act opera by Herr A. Langert, already favourably known by his first essay in operatic composition, *Des Singers Fluch*. The libretto of *Die Fabier* (*The Fabir*) is founded upon G. Freitag's tragedy of the same name, and is from the pen of Herr G. von Meyer. The following is an outline of the plot.

The proud and haughty patrician family of the Fabii are informed by Marcus, son of the Consul Fabius, that the Veientes have devastated and pillaged their lands, and that the Senate, as well as the peaceful and aged Consul himself, have determined to declare war against the aggressors. The Fabii are burning to avenge the injury done them, but Marcus goes on to say that Sicanus, the Tribune of the People, has forbidden the war. This inflames the patrician Fabii against the representative of the plebeians, whom they so much despise. The Tribune now approaches surrounded by a large number of the People. He is received with biting sarcasm, but answers in a way which is deeply insulting to patrician pride. His retorts raise the indignation of the Fabii, who rush forward with the intention of killing him, but are prevented, by the arrival of the Consul, from carrying out their purpose. Sicanus waits till the Consul has taken his departure, and then, addressing the Fabii and their adherents, says that he will deliver them up, as the tyrants of Rome, to be the prey of the vultures and the ravens; that he will employ the People's whip till he has driven them, howling, out of the gates of the city. This is more than they can bear, and they take an oath to murder their reviler. They cast lots who shall strike the blow. The lot falls upon Sextus, but he fails to effect his murderous design, and seeks safety in flight. Marcus, the son of the Consul, on hearing that the Tribune has recognized Sextus, rushes into the bedchamber of the former and despatches him. But something which proves who was the murderer has remained in the victim's hand, for the Tribune has torn from Sextus the wolf's head, which all the Fabii wear as a badge upon their breast. This is found by Icilius, a friend of the murdered man. Icilius has grown up from childhood with Fabia, the Consul's daughter, and is deeply in love with her. Mindful, however, of the gulf between him, a plebeian, and the daughter of the haughty patrician race, he has never divulged his passion. But Fabia, grateful for his having rescued her from the hands of the Veientes, confesses that she has always loved him. Forgetting the difference of their respective stations, he opens his heart to her, and they swear eternal constancy. He now discovers the murder committed by the brother of her he loves. He hastens to the Consul, whom he informs that Sicanus has been murdered, and adds that he knows the murderers. He begs the Consul to grant the People the same rights as the patricians, assuring him that, if he does so, all will yet be well. Fabius haughtily repels him, though certain hints dropped by Icilius, as well as his own presentiment, tell him that the murderers belong to his own race. Fabia now appears and reveals her love for Icilius. The Consul spurns her from him with contempt. He will not acknowledge as his daughter the future wife of a plebeian. Icilius has it in his power to be avenged for this affront; he needs but pronounce one word, and all Rome will rise against the Fabii. But he is too noble-minded to pursue such a course. Delivering up to Fabius the wolf's head, which proves who was the murderer, he swears to keep the secret. Fabius, however, resolves to show the

People that he is just. He says that the assassin shall not escape, but shall pay the penalty of his crime—blood for blood, life for life—aye, even were it his own son. The Fabii are summoned to meet in the Campus Martius. "To whom belongs the badge held in the hand of the murdered man?" Sextus steps forward. The Consul breathes more freely. The assassin is not his son! But his joy is of short duration. Marcus cannot allow another to be sacrificed for him. Despite all the entreaties of his friends and comrades, who conjure him to remember that he is destined to be one day the head of their race, he advances boldly and declares that he is the murderer. His father struggles to subdue his emotion, and orders the Lictor to decapitate the criminal. Marcus bows his head undauntedly to the axe. But the Lictor cannot execute the order. He has carried Marcus, as a child, in his arms; he has loved him, fondled him! His eyes fill with tears, and the axe falls from his grasp. Hereupon, the Consul snatches up the weapon, and prepares to carry out the sentence himself. This excites the indignation of the Fabii, who renounce their allegiance to the Consul, and elect Fabius to be their chief. Meanwhile, the storm bursts forth in Rome. It is in vain that Fabia begs the adherents of her family to remain quiet; they haughtily determine to assert with the sword the pre-eminence of the patrician order. Icilius, on whom the People have conferred the post formerly held by the deceased Sicanius, appears, and, in the name of the People, banishes the Fabii from Rome. He is deeply moved by the bitter entreaties of Fabia, to whom he is so devotedly attached, and who intercedes for her father. But he is obliged to perform his duty; he dare not listen to her. The Fabii now resolve to resist the People sword in hand, but the new Tribune represents to them that the enemy, who are then advancing against Rome, will profit by their intestine strife, and, probably, succeed in destroying the Republic. The aged Consul comes forward, and declares that peace shall reign in Rome, for that he and his banished son, together with those of their own race, will alone carry on the war against the Veientes. The annihilation of the little host is a certainty, and the People are lost in admiration of their heroic courage. In the last act, we find Fabia entreating her lover to conduct the Roman army to the field of battle, and save her father, her brother, and their followers. Icilius, moved by her prayers, leads the Romans against Veii, and overcomes the foe—but the Fabii are destroyed. The Consul, mortally wounded, gives his consent to the marriage of his daughter with Icilius, whom, "as a hero and a victor," she may now love, and then dies.

Such is an outline of the plot, which affords scope for a great many highly interesting situations, well carried out by the librettist, though for myself I think it would have been far preferable to have laid the scene somewhere else, and adopted some other period for the action: Roman antiquity *pur et simple*—or, if you come to that, Grecian antiquity also—is apt to be rather "caviare to the general." Classic furniture and classic stories were all very well in the time of the first French Republic, but more modern subjects are liked better now.

The music is not of the highest order, but it is fresh and passably original, warranting the belief that Herr Langert will, at some future day, make his mark. One thing is certain, Herr Langert has studied, what so few German composers do study, namely the stage, and to this fact I attribute no small portion of the success he has achieved. His music is emphatically *dramatic* music, and deserves to be taken as a model by the great mass of German musicians at the present day, who will not understand that music admirably adapted for the concert-room or the chamber is not necessarily the music best fitted to be sung behind the footlights. A thorough German in musical sentiment, in his instinctive feeling

of what will suit the stage, Herr Langert, like his great compatriot, Meyerbeer, more resembles the French composers. Among the most successful numbers may be mentioned the Consul's song in the first act; the duet between Fabia and Icilius, and the grand chorus, in the second; the trio for Fabia, Icilius, and Fabius, in the third; the introductory chorus, and that of the Fabii and the People, in the fourth; the duet between Fabia and Icilius, and the duet between the Consul and Marcus, in the fifth.

The cast was as follows: Fabia, Mdlle. Grün; Marcus, Herr Betz; Icilius, Herr Wowsky; the Consul, Herr Fricke; Sextus, Herr Krüger, and Sicanius, Herr Salomon. All these artists exerted themselves to the utmost, and the composer is much indebted to them. Mdlle. Horina, too, as Quintus Fabius, a boy of fifteen, and the Consul's youngest son, fully contributed her quota to the general success. The costumes and scenery were exceedingly fine, and the *mise-en-scène* everything that could be desired. On the first night, there were no end of calls both for the composer and the singers. No one appeared to trouble himself, however, about Herr von Meyer, who had written a libretto far above the average merit of such productions. But this is the way of the operatic world. If an opera fails, the poor librettist generally has the blame of the failure: "Who could compose music to such a book! Utterly impossible!"—"How the deuce, old fellow, can the singers do anything with words like those! As for getting any effect out of them, they might as well expect integrity in a railway-board of the old pattern!" If, on the other hand, the opera proves a hit, all the credit goes to the composer. This, however, is not the case in France, I must own, because French dramatic authors have pertinaciously refused to allow themselves to be treated like—well, like dramatic authors, in England at least—and, since the time of Beaumarchais, have absolutely insisted on being fairly remunerated, and, what is more, have carried their point.

Mdlle. Lucca has returned—in fact, she has now been returned for some weeks—from her two months' engagement in St. Petersburg, where she created a profound sensation. And a good thing it was for the Royal Operahouse that she did return, for the season was beginning to get *tant soit peu* dull without her, seeing that Herr Niemann was on leave of absence, Herr Wachtel not well, and Mdlle. Artôt, who has been since playing with great success in Auber's *Diamants de la Couronne*, Gounod's *Faust*, and Verdi's *Trovatore*, had not arrived. The character selected by Mdlle. Lucca for her re-appearance was that of Mrs. Ford ("Frau Fluth"), in Nicolia's *Lustige Weiber von Windsor*. The house was crammed, and the audience were profuse in their manifestations of delight at once more beholding their old favourite, safe and sound, and with her splendid voice uninjured by the rigours of a Russian winter. Mdlle. Lucca has since sung in *Faust*, *Figaro's Hochzeit*, *Don Juan*, *Il Trovatore*, and *Fra Diavolo*. What a pity that she will soon be flitting away again, to go and enchant Mr. Gye's patrons!

Herr Wachtel has left, and is not to return till the 1st of December next. He took his leave as Manrico in *Il Trovatore*. Need I inform you that he sang in *Le Postillon de Longjumeau* a short time before he departed? What he would do without that postillion's jacket and large boots, I really do not know. There is one consolation left me: I am not obliged to go and hear him every time he takes it into his head to play the part. He is now in Hamburg, charming the inhabitants of that Hanseatic city. What I long ago predicted, as you may see, by turning over the back numbers of the *Musical World*, has come to pass. Herr Wachtel and Herr Niemann do not hit it off very well together; their artistic interests—and, dare I add, their personal vanity—render the Operahouse, large as it is, too small to hold both of them simultaneously, for you must remember that not only do they

[April 4, 1868.]

play the same line of business, but actually alternate the same part in several operas, such as *La Muette*, *Le Prophète*, *Fra Diavolo*, *L'Africaine*, etc. Thus, on one night, Herr Wachtel represents Masaniello, while on the next it is Herr Niemann who appears under the garb of that impetuous and patriotic fisherman. Of course, each gentleman has his admirers, who think everything he does charming, and everything his rival does horrible—a state of things which strikes me as possessing some mysterious, but logically inexplicable, analogy with that described by Mrs. Bouncer in Maddison Morton's celebrated farce, when she says: "What's the head of the bed for Mr. Cox is the foot of the bed for Mr. Box, and what's the head of the bed for Mr. Box is the foot of the bed for Mr. Cox." Matters attained such a pitch, I have been told, though I cannot vouch for the fact, that both the rivals were on the point of throwing up their engagements. What, however, I can vouch for is: that an arrangement has been arrived at which will, at any rate, save Herr Wachtel from the misery of seeing the theatre full when Herr Niemann sings, and vice versa. Herr Niemann will begin and end the season, while Herr Wachtel "will be active," as we say in German, from December 1st to March 15th.

Great efforts were made by the management to give Prince Napoleon a favourable idea of the Royal Operahouse and its resources. The best operas were produced in quick succession during his stay, and Taglioni's celebrated ballet, *Sardanapal*, celebrated for the richness of its costumes and the magnificence of its scenery, added by "express desire"—or, to adopt the expression in use here: "auf allerhöchsten Befehl," and a very nice expression it is, not at all redolent of haughty superciliousness on the part of those from whom it emanates, nor of abject inferiority on that of those to whom it is addressed. However, the spirit that invented such expressions, and the spirit that permitted them to be employed are not quite so general as formerly. At the present day, even the King of Prussia would take some time to consider before he imitated the practice of Frederick the Second, and contemptuously addressed his General in the third person singular.—On the 21st inst., Herr Dorn celebrated his fortieth anniversary as *Capellmeister*. There was a grand gathering at the Operahouse on the morning of the day in question, when the members of the orchestra, after the speechifying *de rigueur*, presented Herr Dorn with a bust of Beethoven, and the King sent him, through Count von Redern, the Royal Order of the Crown.

The Italian operatic company still continues to do very well, all things considered, at the Victoria-Theater. Sigra. Sarolta, Sig. Tombesi, and Sig. Padillo, though not singers of the highest rank, possess many good qualities, which have rendered them favourites with the public. The company made a trip to Hamburgh a short time since, and played at the Stadt-theater. They did very well eventually at the ordinary prices. At the outset they raised the tariff of admission, and the consequence was that the house presented "a beggarly account of empty boxes," and, let me add, deserted stalls.

At the Friedrich-Wilhelm Städtisches-theater, the manager, as a rule, puts up nothing but pieces by M. Offenbach—*Die Grossherzogin*; *Pariser Leben*; *Schöne Helene*; and *Orpheus*. Sometimes, though rarely, he gives something by some one else. For instance, a few nights ago, a trifle entitled *In Saus und Braus* was announced. During the performance, Mdlle. Anna Schramm, a talented young lady, engaged for the "chambermaids," suddenly fell, apparently lifeless, on the stage. She had been struck down by an apoplectic fit. Medical aid was immediately called in. Mdlle. Schramm, I am glad to say, is now in a fair way of recovery.

There have been plenty of concerts lately, and of all kinds, good, bad, and indifferent, but I have not much time or space to descant upon them this week. I will, therefore, confine myself to chronicling

the one fact that Stern's Gesangverein gave an admirable performance of Handel's *Israel in Egypt*, the other day, in the large room of the Singacademie. The choruses went splendidly, and the solos were most satisfactorily given by Mdlles. Zinkeisen, Meineber, Herren Otto, Krause, and Bulsz.

VALE.

MADAME SCHUMANN was to leave for the Continent on Thursday.

HERR JOACHIM left England on Thursday morning. He will give a concert of chamber music with Madame Schumann, and also play a concerto at the "Concerts Populaires" in Brussels, on his way to Berlin.

MR. DEACON'S *matinee d'invitation* last week was attended by a highly fashionable audience, who thoroughly appreciated the selection of music performed by Mr. Deacon himself, MM. Sainton, Politzer, Hann, and Pezze. The works of Mendelssohn, Weber, Spohr, and Schumann were largely drawn upon for the occasion.

CRYSTAL PALACE CONCERTS.—At the concert this afternoon Mr. J. F. Barnett's already popular cantata, *The Ancient Mariner*, will be given, under the direction of its composer. The soprano and contralto parts are to be sustained by Mdlles. Clara and Rosamunda Doria.

DR. S. S. WESLEY has been in town on business connected with the Festival of the Three Choirs, to be held this year at Gloucester. He was present at Mr. John Boosey's London Ballad Concert in St. James's Hall, on Wednesday evening last.

GOOD FRIDAY.—Rossini's *Salab Mater*, and selections from the *Messiah* and other oratorios are announced to be given in St. James's Hall on Good Friday evening. Mdlle. Liebhart, Mr. George Perren, and other popular artists will assist. Mr. Jennings will conduct.

THE Passion-Week performance of the *Messiah* will be given on Monday next, by the National Choral Society, Mr. G. W. Martin, conductor, at Exeter Hall. Miss Banks, Madame Osborne Williams, and Mr. Santley, &c., are among the principal singers. The band and chorus will number 700 performers. A few two-shilling tickets have been issued for the performance.

HOBART TOWN (TASMANIA).—We have received the *Tasmanian Times* of February 1st, with a long account of the fêtes given in honour of H.R.H. the Duke of Edinburgh. Mr. M'Millan, the spirited proprietor of the *Tasmanian Times*, must have spared no trouble and expense in obtaining so much interesting information for the English public.

HANDEL'S WORKS.—Dr. Chrysander, author of the *Life of Handel*, has bought from Victor Schœlcher the conductor's scores of Handel's complete works for the sum of £800.

ST. GEORGE'S HALL.—Miss Kate Roberts's second "Pianoforte Recital" took place on Saturday March 21, before a numerous and fashionable audience. The programme was even more varied than on the last occasion, but the young artist proved herself fully equal to her taste, and both surprised and charmed her audience by the versatility of her talent, keeping their interest alive to the very end. Three pieces by Weber, Schumann, and Mendelssohn, which concluded the first part, were judiciously selected to relieve each other, and to display to excellent advantage the thorough ability of the executant to identify herself with the genius of each of these masters. Miss Dove Dolby gave Rossini's "Bel Raggio" with admirable taste, and, with the aid of Mr. Denby Newton, agreeably varied the programme.

MEMORIAL TO SIGNOR ARDITI.—The principal members of the orchestra of Her Majesty's Theatre some weeks ago presented to Signor Arditi an illuminated address, in which they begged to testify their appreciation of his unremitting exertions on their behalf after the late fire, and of his having been one of the foremost to promote the movement set afoot to compensate them for their losses. The address concludes by stating that the disinterested kindness manifested by Signor Arditi in managing and conducting the concert for their benefit on the 9th of January, would always be gratefully remembered by them—accompanied by a wish that the time might not be far distant when they would meet once more under his able direction. [The address was presented before it had been decided that the operatic company of Her Majesty's Theatre should perform at Drury Lane Theatre. The time has come—and again Signor Arditi occupies the position he has so long graced by his courtesy, ability, and zeal.—A. S. S.]

MONDAY POPULAR CONCERTS.

The last concert of the season, for the Benefit of the Director, Mr. Arthur Chappell, took place on Monday last, when St. James's Hall was crowded in every part—a result due to the occasion and the excellence and variety of the attractions. What these were the following will show :—

PART I.

Quartet, in D minor	...	...	...	...	...	...	...	...	Mozart.
Song, "The Post"	...	...	...	...	...	...	...	...	Schubert.
Fantasia, Op. 77, Pianoforte	...	...	...	...	...	...	...	...	Beethoven.
"Lied ohne Worte," Violoncello	...	...	...	...	...	...	...	...	Mendelssohn.
Recit. and Air, "Deeper, and deeper still"	...	...	...	...	...	...	...	...	Handel.
Prelude and Fugue, in E minor	...	...	...	...	...	...	...	...	Mendelssohn.

PART II.

Solos, "Slumber Song," and "Traumewirren," Pianoforte	...	...	...	...	...	...	...	...	Schumann.
Song, "When the Moon is Brightly Shining"	...	...	...	...	...	...	...	...	Moliére.
Romance, in F, Violin	...	...	...	...	...	...	...	...	Beethoven.
Song, "The Fisher Maiden"	...	...	...	...	...	...	...	...	Meyerbeer.
Concerto, in C major, for three Pianofortes	...	...	...	...	...	...	...	...	Bach.

It would be absurd to criticize such a concert in detail. Enough that the pianists were Mr. Charles Hallé, whose solo was Beethoven's Fantasia; Madame Arabella Goddard, whose solo was Mendelssohn's Prelude and Fugue; and Madame Schumann, whose solos were the well-known bagatelles of Schumann; and that the three combined their thirty ready fingers in Bach's Triple Concerto (played as written by the master), which was accompanied by a quintet of string instruments—MM. Joachim, L. Ries, H. Blagrove, Piatti, and Reynolds. The performers in Mozart's Quartet were the four first named gentlemen. The *Lied ohne Worte* of Mendelssohn (posthumous) was played by Signor Piatti, and Beethoven's Romance by Herr Joachim—both being accompanied on the pianoforte by Mr. Zerbini, who also (Mr. Benedict being at Liverpool) accompanied Miss Cecilia Westbrook and Mr. Vernon Rigby, in the songs of Schubert and Meyerbeer, Handel and Molique. How crowded was St. James's Hall may be gathered from the fact that more than 100 people were squeezed into the place than had ever been accommodated there before, and that hundreds were unable to obtain admission. The audience was enthusiastic, and called back everybody after everything; forbearing, however, from a call, which, under the circumstances, would have been the most graceful and appropriate—viz., a call for Mr. S. Arthur Chappell, who, by establishing and directing the Monday Popular Concerts, has done more for the cause of healthy music in this enormous capital than anyone whose name stands honourably recorded among caterers for the public benefit and entertainment.

HER MAJESTY'S OPERA.

This Theatre (Drury Lane) opened on Saturday, the opera being *Lucrezia Borgia* (see elsewhere).

On Tuesday *Semiramide* was performed, with Mdlle. Tietjens (*Semiramide*), Madame Trebelli-Bettini (*Arsace*), Signor Gassier (*Assur*), Signor Foli (*Oroe*), and Signor Bettini (*Idreno*).

On Thursday, owing to the illness of Mdlle. Tietjens and Signor Fraschini, the *Barbiere* was substituted for *Lucrezia*, Madame Trebelli-Bettini (*Rosina*), Signor Bettini (*Almaviva*), Signor Gassier (*Figaro*), Signor Zoboli (*Bartolo*), Signor Foli (*Basilio*), and Mdlle. Corsi (*Berta*). In the "Lesson scene" Madame Trebelli introduced a waltz by Signor Alary.

To-night Mdlle. Clara Louise Kellogg, the young American singer, who, in the winter season which ended so disastrously, created an impression that can hardly have been forgotten, will make her re-appearance in the character which first introduced her to an English audience—that of Violetta, in *La Traviata*.

ROYAL ITALIAN OPERA.

The Theatre opened on Tuesday, with *Norma* (see elsewhere).

On Thursday Verdi's *Don Carlos* was performed, with Mdlle. L. Sherrington (*Elizabeth*), Mdlle. Fricci (*Princess Eboli*), Mdlle. Doria (*Tebaldo*—in place of Mdlle. Locatelli), Sig. Naudin (*Carlos*), Sig. Graziani (*Rodrigo*), Sig. Bagagiolo (*Grand Inquisitor*), M. Petit (*Philip II.*), Sig. Rossi (*Herald*), and Sig. Fallar (*Friar*). Of this next week.

To-night *Rigoletto*, for the début of two new singers, Mdlles. Vanzini and Mayer, and the first appearance of Sig. Mario.

CRYSTAL PALACE CONCERTS.

The programme of Saturday included the music composed by Schubert for *Rosamunde*. In November, 1866, two instrumental entr'actes and a vocal romance, and in March, 1867, an additional piece of ballet music were produced. All these, together with the overture and four pieces never before heard, were given on Saturday; being the whole of the *Rosamunde* music, except an entr'acte in D. The overture generally known as *Rosamunde*, belongs properly to *Die Zauberharfe*, an opera which Schubert composed three years earlier (1820). The overture originally prefixed to *Rosamunde* belongs to *Alfonso and Estrella*, an opera composed in 1822. Both have long been admired. The pieces given for the first time on Saturday were a "Shepherd Melody," a "Chorus of Shepherds," a "Chorus of Spirits," and a "Huntsman's Chorus." The first-named is full of pastoral beauty, the melodic phrases being given chiefly to the clarinet. The "Chorus of Shepherds" is sung to three verses of text by a choir of mixed voices. The charm of the vocal writing, and the delicacy of the orchestral accompaniments, belong to the most refined art, the use of the clarinet in the prelude, and the drone bass in the accompaniments, giving a specially pastoral character to this movement. The "Chorus of Spirits" (for male voices), full of an impressive gloom, was probably intended to be sung off the stage, and depends much on the dramatic situation. Here, the trombones are used with great effect. The Hunting Chorus is animated, but scarcely equal to the other movements. The pieces already known and repeated on this occasion produced as great an effect as formerly—the long entr'acte in B minor, as important as a movement of a symphony; the "Air de ballet;" and the entr'acte beginning like its composer's Impromptu in B flat—all these, with the additional numbers, being listened to with intense delight. The orchestral performance, under Mr. Manns, was admirable; and we have already adverted to the increasing efficiency of the Crystal Palace Choir.

Another novelty at Saturday's concert was the first appearance of Monsieur Sternberg, a young violinist from Brussels, who achieved a decided success in a very difficult fantasia by Vieux-temps. M. Sternberg has brilliancy and certainty of execution, accurate intonation, a light and facile bow-arm, a fine tone, a specially good *staccato*, and a style devoid of affectation. In short, he is a genuine artist, and will doubtless soon be heard again—in music, let us hope, of more sterling weight and character. M. Sternberg was frequently applauded during his performance, and unanimously called back at the end.

The remainder of Saturday's programme comprised Weber's overture to *Oberon*, Mr. Sullivan's deeply felt and masterly overture entitled *In Memoriam*; Mendelssohn's Prelude and Fugue in G, on the organ, by Mr. Coward; and vocal solos by Mdlle. Carola and Mr. Wilbye Cooper.

GOOD FRIDAY AT THE CRYSTAL PALACE.

(Communicated).

The Crystal Palace will be open on Good Friday from nine in the morning. After one o'clock there will be continuous performances of sacred music, and at half-past three a grand concert on the Handel Orchestra, in which Mr. Sims Reeves, Madame Rudersdorff, Mdlle. Drasil, and Mr. Santley, Messrs. T. Harper, Levy, and the band of the Coldstream Guards are to take part. The "Old Hundredth," "Evening Hymn," and "God save the Queen," will be sung by the assembled thousands. Special trains will run from all parts of the metropolis, the Midland Company running excursions to London. This being an unusually early spring the gardens and shrubberies—especially those near the Extinct Animal Department—are now in great freshness and beauty. The noble design of the late Sir Joseph Paxton in laying out these beautiful grounds becomes yearly more apparent as the trees and plants attain a large growth and finer foliage.

BARCELONA.—The Italian operatic season was to conclude on the 2nd April. *Fra Diavolo* was the last novelty produced. Signor Steger has been prevented by illness from singing as usual. The manager of the Teatro Real of Madrid, who came on purpose to hear him, was consequently disappointed.—The Gran Teatro del Liceo is to let. The proprietors may experience some difficulty in finding a tenant, the expenses connected with the establishment being very heavy.

PROVINCIAL.

SCOTLAND.—We learn from the Scotch papers that Mr. Herbert Bond, the son of Mr. J. C. Bond, of Brighton, is making the tour of Scotland as *primo tenore* of an operatic company under the direction of Mr. H. Corri. The local journals speak in the highest terms both of his musical and his histrionic powers. The *Greenock Advertiser* observes that he is "a good actor and musician. His voice and style are most wonderfully improved since we last heard him in Greenock. He is also possessed of a good figure, and looks well on the stage." Referring to his performance of the part of Manrico in *Il Trovatore*, the critic speaks of Mr. H. Bond's exquisitely sweet voice, and goes on to say that "his opening solo, the song of the Troubadour ('Deserto Sulla Terra') was warbled in a most enchanting manner—so perfectly in tune and expressively plaintive that the audience were enchanted with it. He also displayed great vigour and force in the *finale* to the third act, and received a well-merited recall. His solo in the tower ('Ah che la morte') was perfectly ravishing for sweetness—so beautiful was it, that the audience could not resist calling for its repetition." Equal praise is bestowed on Mr. Bond's execution of the music of *La Sonnambula* and that of Don Cesar de Bazan, in the late Vincent Wallace's *Maritana*. He has evidently succeeded in winning the favour of his northern fellow-countrymen, and we look with eagerness to his re-appearance among us in the south.

TUNBRIDGE.—At Mrs. John Macfarren's pianoforte and vocal recital, on Tuesday, March 10th (according to a correspondent), the Town Hall was so crowded that many were unable to obtain even standing room. The programme included sonatas by Beethoven and Dussek, selections from Bach, Mozart, Vincent Wallace, Schulhoff, Litolf and Brissac, with songs sung charmingly by Miss Banks, three of which were repeated by general desire. The grace and vivacity with which she gave Mr. Macfarren's "Half-past Nine" so delighted the audience that they would willingly have listened to it a third time. Mrs. John Macfarren's own performances were one and all appreciated as they deserved.

DUBLIN.—Herr Joachim has been here, enchanting all by his splendid performances of the Chaconne and another piece of J. S. Bach, and the *andante* from Spohr's ninth concerto, at the last "Monthly Popular Concert." It was in consequence of the rapturous encore elicited by Spohr's graceful *andante* that we were treated by the great violinist to a second specimen from his favourite, Bach. Herr Joachim also led Mozart's quartet in C, but his fellow-performers were by no means up to his standard. Had we space at command we might quote some eloquent passages from the Dublin papers, which recorded this interesting event in glowing (and befitting) language.

MADAME ARABELLA GODDARD played at a concert in Sheffield on Thursday night.

HER MAJESTY'S OPERA.—An electric organ is being built by Bryceson Brothers and Co., for Her Majesty's Opera, Theatre Royal, Drury Lane. The organ is to be erected at a distance behind the scenery as usual, but the organist will, for the first time, take his place near the conductor and in the orchestra. An electric cable of insulated wires will pass beneath the stage connecting the keys with the instrument.

MADAME PAREPA IN AMERICA.—A thoroughly charming performance of the *Barber of Seville* was given at Pike's Opera-house on Wednesday evening, and attracted, as it deserved, a large and fashionable audience. Rossini's master-work always calls out the legitimists, and the applause in consequence is usually discreet. The Rosina on the evening in question was Mdme. Parepa, and she rendered the music perfectly. We have always thought that the lady shines to best advantage in the heaviest works of the Italian *r/epertoire*, but she is so thorough an artist that nothing really comes amiss to her. Her vocalism was faultless, and she has the art to display it with the least amount of effort. The character is a light-footed sprightly one—but it lacked nothing in this respect, Mdme. Parepa Rosa being as quick and lively as any of her slimmer competitors. In the "Singing lesson" she gave one of Arditi's waltzes ("L'Estasi") and received an encore which she responded to by singing a Tyrolienne, accompanying herself on the pianoforte. Both pieces "brought down the house."—*American Paper*, March 6th.

MDLLE. EMILIE GEORGI has been singing at La Scala (Milan) with great success. After the *rondo* from *La Cenerentola* she was recalled several times.

A NEW ENGLISH TENOR.—The *Flyveposten*, a Copenhagen newspaper, writing about a new tenor (Mr. Bentham), says:—"A great surprise was reserved for the public in the performance of the part of Manrico (*Trovatore*) by Mr. Bentham. His soft, sonorous, sympathetic voice is made for the tender melodies of the Troubadour. His intonation is pure as the sound of a silver bell, and he threw himself with so much ardour into the execution of the music that he enraptured and excited the audience into enthusiastic acclamations."

MR AGUILAR'S SOIRES.—The following is the programme of last Thursday: Piano solo, Andante and Rondo Capriccioso (Mr. Aguilar); Mendelssohn; Song, "Break, break, break" (Miss Lindo), Aguilar; Piano solo, Fantasia on *Semiramide* (Miss Grace Aguilar), Aescher; Song, "Farewell" (Mdle. Angèle), Aguilar; Duet, Harp and Piano, on airs from *Faust* (Herr Oberthür and Mr. Aguilar), Oberthür and Aguilar; Romanza, "Non è ver" (Herr Stepan), Mattei; Solo, Harp, "Souvenir de Londres" (Herr Oberthür), Oberthür; Song, "Le reveil des Bois" (Miss Lindo), Aguilar; Piano solo, "Weber's last Waltz" (Mr. Aguilar), Aguilar; Song, "Love, wicked, teasing love" (Mdle. Angèle), Chalmers Masters; Duet, Piano and Harp, on airs from *Norma* (Mr. Aguilar and Herr Oberthür), Aguilar and Oberthür; Song, "Christmas Bells" (Herr Stepan), Hatton; Piano solos, Pensée fugitive and Mazurka (Mr. Aguilar), Aguilar. A very numerous audience were evidently pleased with the attractions offered them.

"GIOVANNA D'ARCO" (From the "Queen").—An opera which we have not heard for a long time, Verdi's *Giovanna d'Arco*, was to be resuscitated on Saturday at the Italians. It was for Madame Frezzolini that Verdi "created" the character. At that time she possessed all the talents requisite for personifying the heroine of Orleans—youth, beauty, energy, passion, and the superb voice, warm and supple, which she has lost since. No *cantatrice* has yet dared to succeed her in the part, and *Giovanna d'Arco* has remained in the shade for want of interpreters. But now a singer has come forth and demanded Jean's oriflamme and coat of mail, and the singer is Patti! Adelina, after laughing through *Don Pasquale* and weeping in *Lucia*, longed to brandish the sword at the head of an army. [And doubtless she will brandish it right gracefully.—A. S. S.]

AN OLD BOY MOT OR ROSSINI.—A composer who had contrived to make himself look like a caricature of Bach, asked an audience latterly of Rossini. Rossini received him kindly, and, contrary to his usual habit, asked his fellow-musician to let him hear one of his compositions. The musician seated himself at the piano, began playing so extravagantly that hands, elbows, and head seemed all at work together, and stopped at last exhausted. "What is that?" asked Rossini. "It is a funeral march," said the other, ostentatiously, "that I composed on the occasion of Meyerbeer's death. What do you think of it, maestro?" "Not bad; only it would have been better if you had died and Meyerbeer had written the music."—*Queen*.

INSTALLATION OF THE PRINCE OF WALES AS A KNIGHT OF ST. PATRICK, IN DUBLIN CATHEDRAL.—Doctor Francis Robinson has been specially appointed, by the Lord Lieutenant, to superintend and direct the music in St. Patrick's Cathedral, Dublin, on the occasion of the installation of the Prince of Wales as a Knight of St. Patrick. A large choir, selected by Dr. Robinson, has commenced rehearsing the choruses—taken from the works of Handel, Haydn, together with Sir John Stevenson's *Te Deum*, which will also be performed on the occasion.

SCHUBERT SOCIETY.—The second concert this season, which took place on Monday, 30th March, was very interesting, the first part being almost entirely devoted to compositions by the President, Mr. Benedict. Three songs from the *Lily of Killarney* were sung by Miss Barry Eldon, Miss Billinie Porter (her first appearance in London), and Mr. Greenhill. The other vocalists were Miss Fanny Armitage, Miss Danielson, and Signor Nappi. The instrumental part was excellent, including Spohr's String Quartet in G minor, well played by Messrs. Bruce, Risegari, Cooper, and Schubert; Li Calzi's Pianoforte Concerto, played with great fluency and vigour by Signor Tito Mattei (with quintet and additional pianoforte accompaniment); two solos on the pianoforte, by Mdle. Skiba, the clever young pianist from Vienna, who made her first appearance in this country some time ago with such eminent success at the Crystal Palace; a solo on the violoncello, capably played by Herr Schubert; a sonata, Beethoven's, in F, for violin and piano, played by Signori Risegari and Tito Mattei. Everything went off satisfactorily, and the concert was decidedly one of the best given by the society since its foundation. The rooms were well attended.

BOLOGNA.—Mad. Borghi-Mamo has appeared with undoubted success in *Saf*. She was well supported by the other artists, among whom were Sig. Tagliazucchi and Sigr. Vicini.

CAMDEN AMATEUR MUSICAL SOCIETY.—This society lent its valuable aid on the 24th ult. in the performance of a miscellaneous selection of sacred music at Upper Holloway Chapel. The object of the evening was to inaugurate the opening of a new organ, built by Mr. T. Robson, of St. Martin's Lane, but, unfortunately, the instrument was not ready for use, the builder having forfeited his word as to its completion. Under these circumstances a pianoforte was introduced at the last moment, and Mr. J. Baptiste Calkin (who had most carefully arranged the organ parts for the occasion), was necessitated to accompany the whole upon a small cottage instrument. His able performance, and the thorough good nature with which he complied with the wishes of the committee, cannot be too highly commended. The performance consisted of a selection from the works of Handel, Haydn, Mozart, Mendelssohn, Costa, &c., under the able direction of Mr. Charles Dury, the conductor of the society. With regard to the solo singers, we must express our approbation of the lady who sang the contralto song, "O, rest in the Lord," from Mendelssohn's *Elijah*; and of the tenor (Mr. Julius Charlier) who gave the air, "If with all your hearts," from the same work, in a highly creditable manner. The choral music was effectively rendered by the members of the Camden Amateur Musical Society, who are already known to have distinguished themselves by previous performances in the neighbourhood. The Rev. S. H. Booth, the minister of the chapel, presided on the occasion, and in returning thanks to the society for its valuable services, regretted that he could not add a few words in praise of "his noble instrument," which unfortunately had been mute that evening, although the ostensible cause of the meeting was to try its powers. He announced that the performance would be repeated, "with the addition of the organ," on the following Monday evening; but as we were unable to attend, we can add nothing as to the capabilities of Mr. Robson's organ.

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